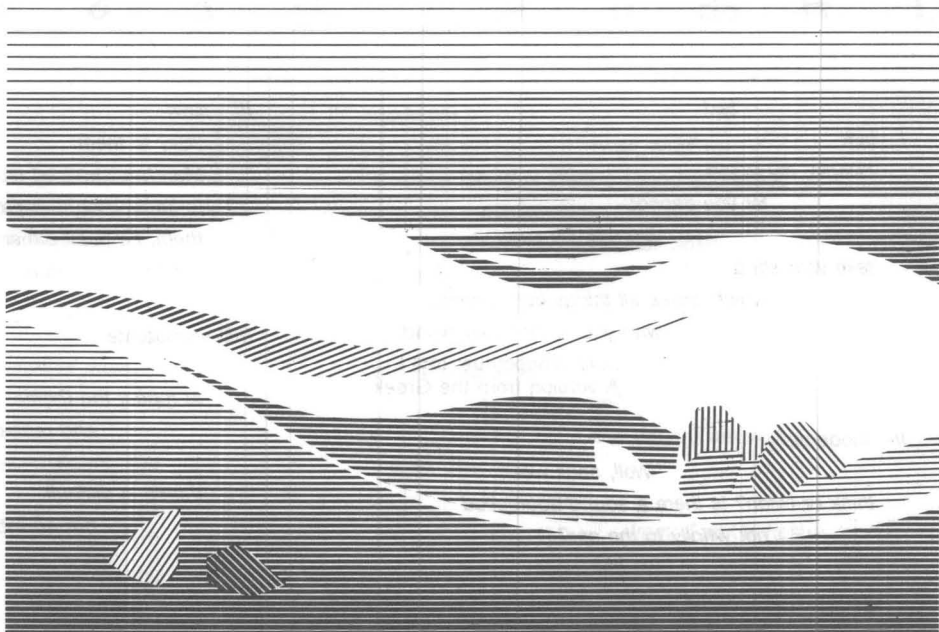


the Exploratorium presents

Speaking of Music **featuring Steve Reich**

with host
Charles Amirkhanian
Fall 1985



With human perception as it's central theme, the Exploratorium has always used the insights of both scientists and artists to establish notions of how one sees, knows and understands the world.

The Exploratorium's *Speaking of Music* series is one of many programs here that seeks to discover why things are the way they are: how an artist, as well as a scientist, or oneself, probes, investigates, interprets nature and makes decisions.

As with everything else at the Exploratorium, participation is the key, so we encourage you to ask questions of our guests.

Steve Reich was born October 3, 1936 in New York and was raised in California. He briefly studied piano as a child and began studying western rudimental drumming at the age of 14 with Roland Kohloff, principal tympanist of the New York Philharmonic. He graduated with honors in philosophy with Hall Overton and from 1958-61 he studied at the Julliard School of Music with Vincent Perischetti and William Bergsman. In 1963 he received his M.A. in music from Mills College having studied with Darius Milhaud and Luciano Berio.

In addition to this training, Reich studied drumming at the University of Ghana in Accra, Balinese music in Seattle and Berkley, and traditional forms of cantillation of the Hebrew scriptures in New York and Jerusalem.

In 1966 he founded the group Steve Reich and Musicians which has recorded the bulk of his music, including *Four Organs* (1970), *Drumming* (1971), *Music for Mallet Instruments, Voices and Organ* (1973), *Music for Large Ensemble* (1978), *Octet* (1979), *Tehillim* (1981), and *The Desert Music* (1984).

His works have been commissioned by the Holland Festival (1978), Radio Frankfurt

(1979), the San Francisco Symphony (1980), the South German Radio/Stuttgart (1981), the Rothko Chapel (1981), the St. Louis Symphony (1985), the San Francisco Symphony (in commemoration of their 75th anniversary, 1986), and the Ensemble Intercontemporain, Paris (1988).

The music of Steve Reich has made a broad impact on the development of 20th century music. His music is characterized by repetition, a fluid rhythmic melodic and harmonic language and the use of an ensemble specializing in the performance of his compositions. His influences include jazz and world music (specifically from Indonesia and Africa). His European classical training also lends an intellectual rigor which distinguishes his music from most improvisational and traditional musics.

Reich's latest large-scale composition is the principle subject of tonight's discussion. *The Desert Music*, a setting of parts of poems by the American poet William Carlos Williams, was begun in 1982 and completed in December 1983. The scoring calls for an orchestra of 89 musicians and a chorus of 27 voices. The duration is 48 minutes.

T H E D E S E R T M U S I C

I—fast	text	III—slow	IV—moderate
"Begin, my friend		"Say to them:	"Well, shall we
for you cannot,		Man has survived hitherto because he was too ignorant	think or listen? Is there a sound addressed
you may be sure,		to know how to realize his wishes. Now that he can realize	not wholly to the ear?
take your song,		them, he must either change them or perish."	We half close
which drives all things out of mind,		from: The Orchestra	our eyes. We do not
with you to the other world."			hear it through our eyes.
from: Theocritus: Idyl I		IIIB—moderate	It is not
A version from the Greek		"It is a principle of music	a flute note either, it is the relation
		to repeat the theme. Repeat	of a flute note
II—moderate		and repeat again,	to a drum. I am wide
"Well, shall we		as the pace mounts. The	awake. The mind
think or listen? Is there a sound addressed		theme is difficult	is listening."
not wholly to the ear?		but no more difficult	from: The Orchestra
We half close		than the facts to be	
our eyes. We do not		resolved."	V—fast
hear it through our eyes.		from: The Orchestra	"Inseparable from the fire
It is not			its light
a flute note either, it is the relation		IIIC—slow	takes precedence over it.
of a flute note		"Say to them:	Who most shall advance the light—
to a drum. I am wide		Man has survived hitherto because he was too ignorant	call it what you may!"
awake. The mind		to know how to realize his wishes. Now that he can realize	from: Asphodel,
is listening."		them, he must either change them or perish."	That Greeny
		from: The Orchestra	Flower
from: The Orchestra			

Excerpts from:
Theocritus: Idyl I, The Orchestra, and Asphodel, That Greeny Flower
from Pictures from Breughel and Other Poems by William Carlos Williams
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Charles Amirkhanian has been Music Director of KPFA radio in Berkeley since 1969. In 1983 he became host and programmer for the Exploratorium's Speaking of Music series which began in 1972. In 1984, the American Music Center in New York awarded him its Letter of Distinction for outstanding service to contemporary American composers.

A composer himself, Amirkhanian's most recent album of text-sound compositions *Mental Radio* was released last month by Composers Recordings, Inc. on CRI Sd 523. On October 12 and 13, Amirkhanian and Carol Law will perform selections from the release at New Langton Arts in San Francisco.

Who's Coming?

On October 12 and 13 Geoff Hoyle and Keith Terry will perform a piece about Gravity in the McBean Theater at 2pm and 3pm. Tickets will go on sale one-half hour before showtimes. Tickets are \$1.00.

Speaking of Music continues on November 21 in the McBean Theater at 8pm. Our guest is West German composer Gerhard Stäbler.

Anthony Braxton will close the fall season of Speaking of Music on December 5, 8pm in the McBean Theater. Reservations can be made by calling (415)563-4545. Stay tuned for the Winter/Spring series.

The Exploratorium wishes to thank Peter Clancy and Nonesuch Records for their cooperation in making possible this evening's program. A special thanks to the Exploratorium's volunteers.

Tonight's event (as all other Speaking of Music series) is being recorded for broadcast over KPFA FM/94 in Berkeley. For information on dates of broadcasts consult the KPFA Folio.

Speaking of Music is made possible with the support of The California Arts Council, the National Endowment for the Arts, Meet the Composer/California, and the San Francisco Hotel Tax Fund.